THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—OTHELLO.

No. 2500 *Wednesday, Dec.* 16, 1829. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

LAST evening the Comedy of *She Stoops to Conquer* was exceedingly well acted at this Theatre. In our opinion, the part of *Miss Hardcastle* is that in which Miss Mordaunt appears to the greatest advantage, and her performance of which bears the most unequivocal stamp of sterling merit. Liston's *Tony*, Farren's *Hardcastle*, and Mrs. C. Jones's *Mrs. Hardcastle*, are among the richest specimens of modern Comedy; and the play, altogether, is so well cast and played, that peals of laughter and applause attend its whole progress. *The Portrait of Cervantes* was the second piece, in which Liston played such antics, especially in the scene where he represents the corpse, that he almost convulsed the audience; and Mrs. Orger more than once was unable to proceed with her part from laughter. Farren, J. Vining and Webster, were all excellent in their respective parts. The Drama of *The Brigand*, concluded a most amusing evening's entertainment. The new Drama, to be produced here on Saturday evening, called *The Witch Finder*, is founded on the novel of that name, by the author of *The Lollards*. Mr. Jerrold, the writer of *Black Eyed Susan*, has adapted it to the stage; and Sinclair, we hear, is to be the hero.

Covent Garden Theatre.

SHAKSPEARE'S Comedy of *Much Ado About Nothing* was performed here, yesterday evening, when the two principal characters, *Benedick* and *Beatrice*, were supported with considerable skill by C. Kemble and Miss Foote. We have certainly seen the part of *Beatrice* made more brilliant and poignant than it was in the hands of Miss Foote, still it was a pleasing performance; she seemed buoyant with natural gaiety, and to utter frankly what she freely thought, but there was a softness in her voice, and a blandness in her smiles, which softened down the asperity of her speech, and healed the wounds caused by her biting gibes. C. Kemble's *Benedick* has always been considered one of his best and favorite parts, and he seemed last night determined to uphold the reputation he has acquired, for a more spirited, gentlemanly performance we never witnessed. Mr. Balls, as *Don Pedro*, did all that was possible for the part, *looked* like a gentleman, and *spoke* sensibly.

Leonato, *Antonio*, *Don John*, and *Count Claudio*, were efficiently represented by Egerton, Bartley, Diddear, and Abbott. *Dogberry* and *Verges* were played in the very spirit of stupidity by Blanchard and Keeley. "Write me down an ass," was given by Blanchard with

exquisite *gusto*; it was the perfection of garrulous imbecility. The acting of both was richly comic. In the second act, the Glee of 'Sigh no more, Ladies,' was sung by Miss Phillips, Messrs. Henry, Tett, &c. in very good style, and was encored. The Comedy went off wonderfully well, considering the thinness of the house. The afterpiece was *Black Eyed Susan*, in which Wood sang Gay's Ballad with inimitable sweetness and pathos, and was enthusiastically encored:—the same honor was awarded to Mr. Cooke's introduced song, and also to his hornpipe. *Black Eyed Susan* seems to be on the decline in the favor of the public on this side the water, as very few persons came in at half-price.

OLYMPIC THEATRE.—*Black Eyed Sukey*, with *The Island Ape*, and the Drama of *The Knights of the Cross* were performed last night to a respectable audience.

ADELPHI—The Elephant's astonishing acting, supported by the comic talents of Reeve, Wilkinson, Buckstone, &c. drew an excellent house last evening.

To the Editor of The Theatrical Observer.

DEAR MR. EDITOR, I address you from the Cigar Divan, King-street, Covent Garden, having just popt in to take a cup of Coffee, whiff a true Havannah, kill an hour over one or two of the Morning and Evening Papers—skim the Magazines, and play a game of Chess—delightful place——Just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

On Monday, must take another peep at the two new views, at the DIORAMA, Regent's Park—was puzzled to decide which was the most beautiful, St. Peter's, or the Village of Thiers—both exquisitely painted—the pictorial illusion complete—the water flowing, smoke ascending, sun shining—quite nature itself.—Had difficulty to persuade a fair lady next me, that we were really viewing merely pictures. Shall put off my journey to Italy, as I'm told, *sub rosa*, we shall have other views from that classic soil; and if as good as St. Peter's will satisfy me.

On my return through Regent Street I step into the COSMORAMA, to see the very interesting Views now exhibiting.—The Summer Palace of the Grand Seignor, The City of Grand Cairo, Grand Temple of Edfou in Egypt, Cherbourg, Trinity Chapel, Cape St. Vincent, Mont St. Gothard, with the Devil's Bridge and the Falls of the Reuss in motion, and the last terrific Eruption of Mount Vesuvius—truly awful!—with five other beautiful views.

On Tuesday, I drop into the Exhibition of SCULPTURE, in Old Bond Street, to view the figures, life size, of Tam O'Shanter and Souter Johnny—work of a self-taught artist, James Thom—delighted beyond measure—fully expected to hear Tam's uproarious laugh—the expression so perfect; *posse* of figures admirable. Whoever has read Burns, (and who has not?) must see them—This very ingenious Exhibition closes in the course of a few weeks.

On Wednesday, previous to visiting 'Change, I step into the Paul's Head Assembly Rooms, Cateaton Street—inspect the magnificent Exhibition of Musical and Mechanical Automa—Two Automaton Trumpeters, as large as life, Musical Lady, Juvenile Artist, Rope Dancer, Magician, Walking Figure, a magnificent Vase, made by order of Napoleon, Birds, Beasts, &c.

On Friday, I drop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square.

I dally, between 1 and 4, qualify Mrs. Pry's discordant notes with some harmony divine, and may be found at *The Apollonicon*, 101, St. Martin's Lane.—Market and Fishermen's Chorus, from the Opera of Masaniello, enchanting! but I intrude—beg pardon. Your's, PAUL PRY.

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Theatre Royal, Covent Garden.

This Evening, the Tragedy of

Venice Preserved.

With new Scenery, Dresses and Decorations.
Scenery painted by Messrs. GRIEVE, T. and W. GRIEVE.
The Dresses by Miss Abbott and Mr Head.

Duke of Venice, Mr BAKER,
Priuli, Mr EGERTON, Bedamer, Mr DIDDEAR,
Jaffier, Mr WARDE,
Renault, Mr EVANS, Spinosa, Mr IRWIN,
Pierre, Mr C. KEMBLE
Elliot, Mr HORREBOW, Mezzana, Mr SUTTON,
Captain of the Guard, Mr MEARS,
Theodore, Mr J. COOPER, Durand, Mr GRANT.
Belvidera, Miss FANNY KEMBLE,
Being her 3rd appearance in that Character.

New Scenery.

St. Mark's, the Ducal Palace, &c. taken from the Grand Square—(W. Grieve)
The Rialto, and Canal Grande, by Moonlight—(T. Grieve)
Piazza of the Senate House—(Grieve)
A Street in Venice.....(W. Grieve.)

To conclude with, the Nautical Drama of

Black Eyed Susan;

Admiral, Mr EGERTON, Captain Crostree, Mr DIDDEAR,
Raker, Mr HORREBOW, Hatchet, Mr EVANS,
Doggrass, Mr BLANCHARD, Jacob Twig, Mr TURNOUR,
Gnatbrain, Mr MEADOWS, Seaweed, Mr HENRY,
Blue Peter, Mr WOOD, in which Character he will sing the Ballad of
"*BLACK EYED SUSAN.*"
William, (*with an introduced Song*) Mr T. P. COOKE,
Lieutenant Pike, Mr BAKER, Second Lieutenant, Mr IRWIN,
Quid, Mr FULLER, Ploughshare, Mr MEARS.
Black Eyed Susan, MissE. TREE, Dolly Mayflower, Mrs J. HUGHES.

Scene 1 View near Deal (T. Grieve)—2 The Town of Deal—3 Black Eyed Susan's Cottage (Grieve)—4 Country near Deal (W.Grieve) 5 Smuggler's Cave (Grieve)—6 View of the Downs—7 View near Deal (T. Grieve)—*A Double Hornpipe, by Mr T. P. Cooke and Mrs Vedy*—8 The State Cabin (Finley)—9 Naval Court Martial and Trial of William—10 Between Decks (Finley)—11 The Quarter Deck, with the Scaffold, rigged out between the Cat-Head and Fore Rigging (Grieve).

To-morrow, Which is the Man? and Black Eyed Susan.

Theatre Royal, Drury Lane.

This Evening, the Tragedy of

OTHELLO.

Brabantio, Mr YOUNGE, Gratiano, Mr FENTON,
Duke of Venice, Mr THOMPSON,
Ludovico, Mr AITKEN, Montano, Mr LEE,
Othello, Mr KEAN,
Cassio, Mr COOPER, Roderigo, Mr BROWNE,
Iago, Mr YOUNG,
Antonio, Mr CATHIE, Julio, Mr SHERIFF,
Paulo, Mr Honner, Marco, Mr S. Jones,
Giovanni, Mr Eaton, Leonardo, Mr Brady,
Luca, Mr Walsh, Messenger, Mr C. Jones.
Emilia.....Mrs FAUCIT,
Desdemona, Miss PHILLIPS.

After which, the Opera of

MASANIELLO;

Or, the Dumb Girl of Portici.

Masaniello, (a Neapolitan Fishermen) Mr SINCLAIR,
Don Alphonso, (Son of the Viceroy of Naples) Mr T. COOKE,
Lorenzo, (Alphonso's Friend) Mr LEE,
Pietro, Ruffino, Moreno, } Friends of Masaniello, and Leaders of the Revolt } Mr BEDFORD, Mr BLAND, Mr YARNOLD,
Selva, Mr C. JONES, Commissioner, Mr FENTON,
Nobles, Peasants, Pages, Neapolitan Fisherman, Lazzaroni, &c.
Elvira, (Bride of Alphonso) Miss BETTS,
Fenella.....(Masaniello's Sister).....Mrs W. BARRYMORE,
Inis, Mrs FAWCETT.
Fishermen's Wives—Miss GRADDON, Miss NEWCOMBE,
Miss FAUCIT, Mrs BEDFORD.
Neapolitan Peasants—Mesdames Kendall, Allen, Martin, Mapleson.

A BOLERO, by Miss ANGELICA.

Principal Dancers, Miss ANGELICA, Miss RYAL,
Miss MACDONALD, Miss THOMASIN, and Miss CHIKINI,
Misses Ballin, M'Henry, Vallancey, Gear, Webster, Claide.
Messrs. HOWELL, BARNES, BARTLETT, WIELAND, BAKER.
CHIKINI, &c. &c.

To-morrow, Follies of Fashion, Deaf as a Post, and Love, Law and Physic.